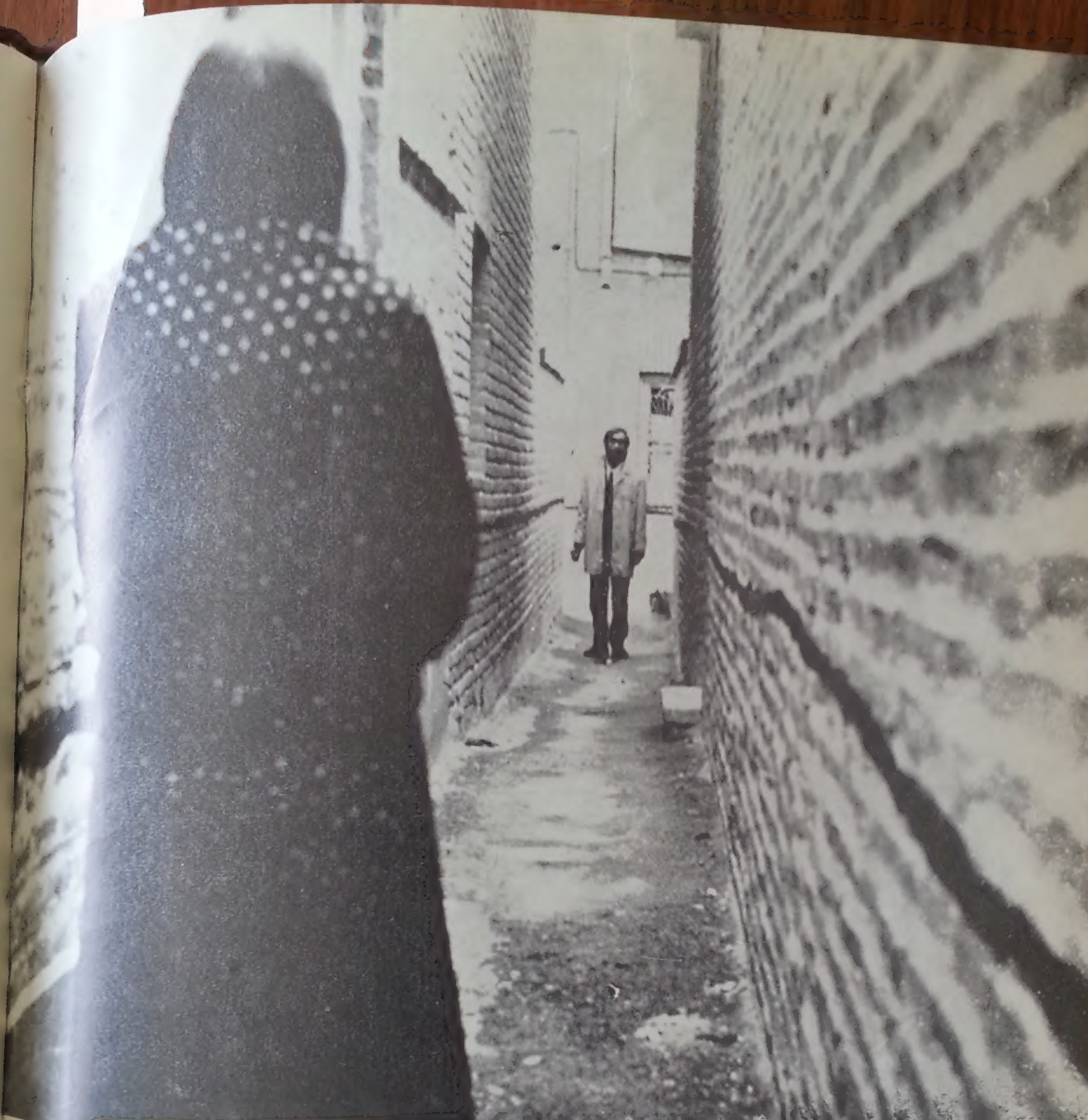
نخستین جشنواره جهانی فیلم تهران



فوستین و تابستان زیبا

چاپخانهٔ وزارت فرهنگ و هنر



منتقدین درباره‌ی رگبار چه گفتند؟

«رگبار» عقیده‌هـای مختلف و متضادی را موجب شد . خبـرنگار نشریه بلافاصله بعد از اتمام نمایش فیلـم «رگبار» که باتحسین و کف‌زدن‌تماشاچیان مواجه گردید از چند منتقد درباره این فیلم نظر گرفت که می‌خوانید :

«بطورکلی من از فیلم خوشم آمد . بنظرمن رگبار فیلمی‌بود بین «شب‌قوزی» غفاری و «گاو» مهرجویی . در کل ، بهرحال ، من در چنـد جمله نمی‌توانم تکلیف فیلم را معین‌کنم » .

فریدون رهنما ، فیلمساز ومنتقد

«فیلم تا اواسط آن نرم و خوب پیش‌رفت. ولی‌ازاواسط فیلم باواردکردن عوامل اضافی و استفاده بیش از حد از «طنز» و مسائل عاطفی سقوط می‌کند» .

هوشنگ حسامی ، منتقد(کیهان)

«رگبار» بیضایی ، یکی از بهترین «اولین‌کار»هایی بود که من تابحال از یك فیلمساز ایرانی دیده‌ام . فیلمی که به‌حق از حیثیت سینمای‌ایران درخانه خود دفاع کرد. بیضایی درمتن یك جامعه‌شناسی کلی از یك شهر سنتی ایرانی و آدمهای نمونهٔ آن ، به ماجرای یك عشق پاك اشاره می‌کندکه پاره‌ای شرایط اجتماعی مانع از شکوفائی آن می‌شود . لحن عاطفی فیلم، به‌لطف صمیمیتی که بیضایی‌درکاربرد عناصر بیانی فیلمش به‌خرج داده است ، مؤثر و غبطه‌برانگیز است و بخصوص به‌خدمت گرفتن استعارهٔ «مرگ» زمانی که جریان این عشق به «نقطه ایست» خود

از انتشارات کمیته روابط عمومی جشنواره
وزارت فرهنگ وهنر ، تلفن : ۳۱۱۲۴۴ و ۳۱۸۶۳۷

... کاری بس هوشمندانــه جلوه می‌رسد ...
می‌کند.

بازیهای فیلم ، سنجیده و کنترل شده و شخصیت‌پردازی فیلمساز نقطه ضعفی نشان نمی‌دهد . جان کلام ، اولین فیلم بلسید سینمایی بیضایی اثریست پاك وشفاف وشورانگیز همچون یك «رگبار».

جمشید اکرمی، منتقد (فیلم‌وهنر)

... بیضایی ، هرچه در شناسایی آدمها ، ایجاد لحظه‌های کوتاه فکر شده ومؤثر توفیق‌دارد ، باتأکیدهای تصویری وبیانی، مانع از گسترده‌شدن موفقیتش می‌گردد . بیضایی که تا اواسط فیلم ، علیرغم بعضی از تأکیدها ، روال معینی برای فیلم فراهم کرده ، با وارد کردن جزئیاتی تــازه ، رسم پرداخت به‌این عوامل جدید ، فیلم را از یکدستی اولیه دور کرده و متأسفانه از دستیابی به‌ارزش‌های یك‌فیلم خوب مانع می‌شود» .

جمال امید ، منتقد (فردوسی)

«فیلم‌ضعیفی بود باایده‌های معدودی که در هیچ طریق قابل قبولی پرداخت نشده بود» .

هوشنگ کاوسی ، منتقد وفیلمساز

«فیلم هم نکات منفی و هم نکات مثبت داشت . اصرار در تأکید نکاتی که قبلاً گفته وبیان شده بود از روال طبیعی فیلم جلوگیری می‌کرد» .

بارونچلی منتقد (لوموند)

«مهمترین اشکال رگبار بیش‌از حد «حرف» داشتن آنست که چون از تحمل و ظرفیت فیلم می‌گذرد اجباراً فرصت پرداخت هوشکافانه را از کارگردان سلب می‌کند. مایه‌اصلی رگبار وفضای آشنای آن آنچنان دلچسب‌است که فرم وفیلمبرداری نسبتاً ضعیف آنرا فراموش می‌توان کرد ــ اصلاً لعنت بر فرم بــدون محتوی ! ــ پرداخت پخته وملموسی از سه شخصیت داریم کــه برای خلق یك درام سینمایی پیروزی قابل تحسینی است . اما مسائلی بزجای سئوال پیش‌می‌آورد که علت‌العلل آن ناخوانی این مسائل با فرم و مکتبی است که فیلم درچهارچوب آن ساخته شده است . بطور کلی رگبار را از فیلمهای خوب قسمت مسابقه می‌دانم . فیلمی بدون اداهای روشنفکرانه وخوشبختانه دور از مکتب چرك و چربی گرفته‌ی «هنر برای هنر» .

فریدون معزی مقدم ، منتقد

برنامه‌های امروز

تالار رودکی ـ سینما شهرفرنگ (مسابقه) سینما دیاموند (اطلاعات) و سینما شهرقصه

تالار رودکی

ساعت ۱۶ ـ رومانی
جنگل از دست رفته (طویل) ـ کارگردان : بلایر
بلغارستان
بازی با اتم (کوتاه) ـ کارگردان : ك . ابرشکف
ساعت ۱۹ ـ فرانسه
فوستین وتابستان زیبا (طویل) ـ کارگردان : کومپانز

سینما شهرفرنگ

ساعت ۱٤ و ۱۹٫۳۰ ـ برزیل
اتلوی بزرگ (طویل) ـ کارگردا : م . بورگس
ایالات متحده امریکا
شادی را دریابید (کوتاه) ـ کارگردان : ج . فری‌من

ساعت ۱۷ و ۲۲٫۳۰ ـ انگلستان
دوستان (طویل) ـ کارگردان : لوئیس گیلبرت

سینما دیاموند

ساعت ۱٤ و ۱۹٫۳۰ ـ مکزیك
خون دشمن (طویل) ـ کارگردان : گن زالس
ساعت ۱۷ و ۲۲٫۳۰ ـ آلمان
وقفه (طویل) ـ کارگردان : ر . کلیك

سینما شهرقصه

ساعت ۱۵ ـ ۱۷٫۳۰ ـ ۲۰ ـ ۲۲٫۳۰
مدآ (کارگردان : پیرپائولو پازولینی) .

TODAY'S PROGRAMME

Competition programme Roudaki Hall):

4 p.m. Romania — The Lost Forest. Dir. A. Blaier. Bulgaria— To Kick the Atom. Dir. K. Obershlov.

7 p.m. France — Faustine et le Bel Ete. Dir. N. Companeez.

Cinema Shahr Farang

2 p.m. and 7.30 p.m. Brazil — Barao Otelo. Dir. M. Borges. The United States — Catch the Joy. Dir. J. Freeman.

5 p.m. and 10.30 p.m. United Kingdom — Friends. Dir. L. Gilbert.

Information programme (Cinema Diamond):

2 p.m. and 7.30 p.m. Mexico — Le Sangre Enemica. Dir. L. Gonzales.

5 p.m. and 10.30 p.m. West Germany — Deadlock. Dir. R. Klick.

Retrospective Pasolini films (Cinema Shahr Ghesseh):

Medea (1970)

خبرهای جشنواره

افتخار تازه برای سینمای ایران

* فیلم کوتاه « رهائی » ساختهٔ ناصر تقوائی درآخرین دورهٔ فستیوال فیلمهای کودکان ونیزافتخاری‌تازه برای سینما کسب کرد و موفق به اخذ جایزهٔ بزرگ هیأت داوران بین‌المللی فستیوال شد . این فیلم پیش ازاین در ششمین دورهٔ فستیوال فیلمهای کودکان تهران نیز برندهٔ یك پلاك طلا شده بود .

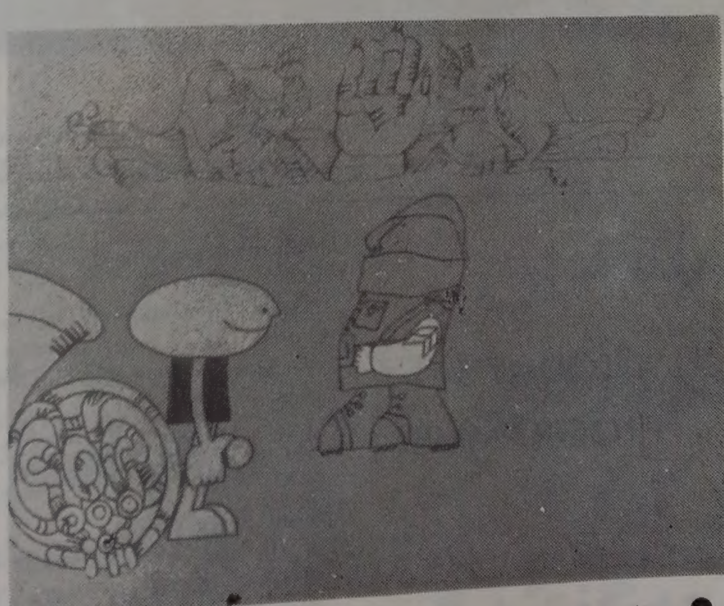
تقوائی که چندسالی بیش نیست به کار فیلمسازی روی آورده است ، علاوه برچند فیلم کوتاه ، ساختن دوفیلم طویل سینمائی را نیز درکارنامهٔ فیلمسازی‌خود دارد («آرامش در حضور دیگران» و «صادق کرده») .

* درهمین فستیوال ، یك ساختهٔ نقاشی متحرك « فرشید مثقالی » نیز جایزهٔ ژوری کودکان فستیوال را ازآن خود ساخت . این فیلم ، «پسر ، پرنده وساز» نام دارد و براساس طرحی از «احمدرضا احمدی» ساخته شده است .

نمایش این فیلم نیز در ششمین دورهٔ فستیوال فیلمهای کودکان تهران ، توفیق‌آمیز بود .



● صحنه‌ای از فیلم « رهائی » ساخته‌ی « ناصر تقوائی » برنده جایزه بزرگ فستیوال کودکان ونیز



● صحنه‌ای از فیلم « پسر ، پرنده و ساز » ساخته‌ی « فرشید مثقالی » برنده جایزه ژوری کودکان درفستیوال کودکان ونیز

ورود

● شخصیتهای زیر طرف شنبه تا بامداد دوشنبه وارد تهران شده‌اند :

آقای ژاك شاریه (هنرپیشه فرانسوی)

آقای‌ژان‌کلودبریالی (هنرپیشه فرانسوی)

خانم‌کلودیاکاردیناله(هنرپیشه‌ایتالیائی)

آقای‌آلبرتوسودی (هنرپیشه ایتالیائی)

آقای فرانکو کریستالوی (تهیه کننده ایتالیائی)

آقای‌اتوپرمنیگر (کارگردان‌آمریکائی)

دوشیزه اگریکس (هنرپیشه فرانسوی)

آقای اشل (شخصیت هنری)

آقای ابرت (روزنامه نگار)

آقای گریفیث جانسون (معاون انجمن سینمائی امریکا)

آقای مارك اشپیگل (شخصیت هنری)

آقای میگوئل اشاری (از اسپانیا) وخانم شون پاری

انیس الونیا ـ خانم سوزان‌کاری و آقای

میهمانی اتحادیه صنایع سینمائی ایران

● اتحادیه صنایع سینمائی ایران بافتخار شخصیتهای شرکت‌کننده در نخستین جشنواره جهانی فیلم تهران یك ضیافت بشام درکاباره شکوفه‌نو ازساعت ۲۱ دیشب ترتیب داد .



معرفی فیلم

فوستین و تابستان زیبا

کارگردان : نینا کامپانز
سناریو ، اقتباس و گفتگوها : نینا کامپانز
بازیگران :
ایزابل آژانی (کامیل) ، موریل کاتالا (فوستین)، ماریان ایژرینکس (آریان)، موریس گارل (ژان) و ژرژ مارشال (جولیان) .
داستان :

فوستین دختریست ۱۶ ساله ، او درپاریس زندگی می‌کند ومانند تمام دختران همسالش به مدرسه می‌رود وبه رؤیاهایش دل می‌بازد و قصه‌های عجیب‌وغریب می‌سازد ودرسر وسوسه‌هائی می‌پروراند که مستقیماً به عشق وعاشقی مربوط می‌شوند. فوستین گرچه دختر خودرأی ولجوجی است ، اما بهیچوجه احمق و نادان نیست — او گاهی اوقات پر از احساس و عاطفه است ، و اوقات دیگر را خاموش و بی‌تحرك همچون سنگ سر می‌کند . اما بهرحال او می‌داند که چه میخواهد ، و خواستهٔ او یك نوع زندگی است که به بی‌مرزترین و وسیعترین آرزوهای وی احتمالاً جامهٔ تحقق می‌پوشاند . او ترجیح می‌دهد که هیچ اتفاقی برایش نیفتد تا آنکه مجبور باشد تن به‌زیستن یك زندگی متوسط بی‌هیجان بدهد . بنابراین او تصمیم میگیرد از آن پس دیگر ، فرصتهائی را که به وی داده می‌شوند ، از دست ندهد .

تعطیلات فرا می‌رسد . فوستین به‌یك‌ییلاق می‌رود تا نزد مادر بزرگش اقامت جوید . این قرار است که یك تابستان آرام باشد و فوستین طی آن خود را برای زندگی آینده آماده سازد . درواقع در این تابستان است که فوستین از خواب رؤیاهای خود بیدار می‌شود و زیستن در دنیای واقعیات را آغاز می‌کند . تمام ماجرا درآن‌خانهٔ آبی‌رنگ رخ می‌نماید؟...

یك خانوادهٔ بزرگ در آن خانه زندگی می‌کنند : دوبرادر به‌اسامی ژان و ژولین که هردوآموزگار هستند . ژان ازاولین ازدواجش صاحب دو پسر هجده ساله و بیست ساله است . دومین همسر او یك زن بیست‌وپنجساله است و «ژان» از وی صاحب یك دختر شش ساله است . اما ژولین از همسرش جدا شده واینك با دو دختر ۱۶ساله و ۱۸ ساله‌اش زندگی می‌کند .

از طریق نگریستن و مطالعهٔ زندگی افراد این خانواده است که فوستین درسهای گرانبهائی از زندگی و عشق می‌آموزد . وسرانجام خود او نیز نخستین گام بزرگ زندگیش را برمی‌دارد، در آبی این خانه را باز می‌کند و از آستانهٔ آن می‌گذرد تا نخستین برخورد را با یك زندگی واقعی داشته‌باشد ـ یك‌زندگی بی‌رؤیا .

* * *

■ **«فوستین و تابستان زیبا» فیلم صمیمی و ساده‌ایست دربارهٔ بلوغ . دربارهٔ تابستان . دربارهٔ لحظات گریزندهٔ خوشبختی که چه دشوار به دست می‌آیند و چه آسان از دست می‌روند . زمان گذرنده و لحظات شورانگیز زندگی را تنها «هنر» می‌تواند شکار کند ، وچه هنری گویاتر وگیراتر از سینما ؟**

نیناکامپانز دربارهٔ اولین‌فیلمش می‌گوید:

«این فیلم هیچ شباهتی با آن فیلمهائیکه من برای دوویل نوشتم، ندارد . با این‌فیلم احساس می‌کنم که یك گام خیلی مهم درکارم برداشته باشم . من حالا دیگر نمیخواهم نظیر آن نوع داستانهائی را که سالها قبل می‌گفتم ، بازگویم . . . من شیفتهٔ ایدهٔ فیلمهای انعکاسی شده‌ام ، فیلمهائیکه حقایقی را با استفاده از شخصیتها ـ مثل یك آئینه ـ منعکس می‌سازند. من احساس می‌کنم که می‌توانم یك فیلم طویل سینمائی بسازم فقط دربارهٔ مردیکه در یك‌جزیرهٔ متروك تنها مانده است و دیگر هیچ .

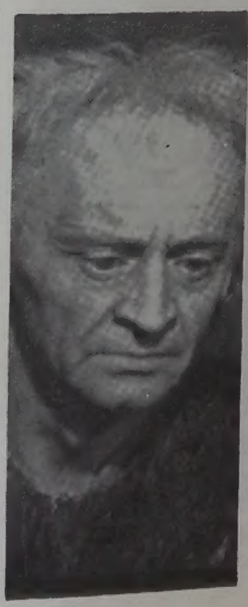
درهمین فیلم ، عملاً هیچ اتفاقی درسطح «آکسیون» ـ به‌آن تعبیر متعارف ـ روی نمی‌دهد ، ولی‌حادثه‌های عاطفی واحساسی‌فیلم، بی‌شمارند . . . این یك فیلم مدرن است ، شاعرانه و حتی اروتیك . پیش‌از اینکه کار ساختن فیلم را آغازکنیم ، من فکر می‌کردم که این فیلم از نظر لحن بیان ، فیلمی ساده وعاری از تلخی خواهد بود ، ولی همچنانکه کار ما پیش می‌رفت ، من آشکارا احساس می‌کردم که لحن فیلم ـ در شرایطی که هیچ اتفاق‌واقعاً جدی وتلخی درفیلم روی‌نمی‌دهد ـ به‌گونه‌ای باورنکردنی غم‌انگیز می‌شود» .

نقل از یونیفرانس (اخبارفیلم)
نوامبر ۱۹۷۱

SO MANY GOOD FILMS KEEPS THEM GUESSING



«King Lear» a film presented by the Soviet Union.



Locations in France and Italy have been carefully arranged to sustain the outward show of the 1920s and 1930s, which are likewise treated affectionately in the matter of costuming and make-up. There is choice grotesquerie when the two women dance together in an otherwise conventional little ballroom, where subsequently Trintignant is trapped in the whirlpool of a centrifugal Conga-line. And drama positively thunders with fists upon the glass of a car window when the murdered man's wife screams vainly at Trintignant before meeting her own bloody fate amid as brilliant a flurry of hand-held camerawork as I have seen in many a day.

Even so, the emotions are kept at a cerebral remove, not least by the sheer eloquence of Vittorio Storaro's colour photography. And, in the memorable final frame, it isn't identification the film seems to seek—but comprehension, tolerance, and improvement for the condition of mankind.

GORDON GOW

The Tehran press continues to allocate much space to the first Tehran International Film Festival. In fact, no artistic event has won so much attention from the Iranian press previously. Almost every film shown as part of the festival's various sections — competition, information and retrospective — have been reviewed by film critics in Tehran.

Some critics have already expressed their views concerning the film they think would be likely to win the festival's grand prix as the best film of the festival.

Hushang Hessami, the film critic of the mass circulation daily Kayhan, believes that the best fiilm shown at the festival's competition section so far is Hungary's "Silence and Cry" which he describes as "a very worthy work of art."

The film made by Miklos Jancso is hailed by the Kayhan critic as "a foundation stone of the renaissance cinema in eastern Europe."

"Silence and Cry" has also won much praise from the film critic of Journal de Teheran, the only morning daily that appears in Franch in the Iranian capital.

The paper's critic describes the film as "a beautiful work of an eloquent sobriety that reveals, right from the first sequences, a solid cinema."

Another film that has been tipeed as a possible winner of the prize for the best film of the festival is the Soviet Union's "King Lear" made by Kuzintsev.

The critic of the Persian language daily "Farman" believes that "King Lear" is not only the best film shown here during the festival but also one of the "most important achievements of cinema" in the past few years.

Kayhan International, Tehran's English-language daily, has also praised "King Lear". It writes:

"It is a tremendous undertaking to film one of Shakespeare's plays, but to undertake a film of "King Lear", perhaps Shakespeare's greatest tragedy, requires more skill than most directors can muster.

"However, Russian director Kozintsev has done an excellent job..."

Other films tipped for winning prizes are "Klute" from the United States, "The Cruel Sea" from Kuwait, "The Spring", from Iran and "The End of the Song" from Bulgaria.

The fact that so many different films have been tipped as winners by Tehran film critics shows that the TIFF has succeeded in putting together a first class programme of artistically important films.

The TIFF jury, composed of representatives from 11 countries, is, of course, maintaining a complete silence on their views. When asked by reporters about their opinion concerning this or that film the jury members only smile. At best they say "No comment".

But the festival's good films keep the critics guessing all the time. Everyone would have to wait until Wednesday night when the jury will announce the prize-winners.

the world and abroad Iran Air jets.

* The first Tehran International Film Festival has provided an opportunity for film-makers from some 30 countries to meet together and discuss various joint projects. One such joint project discussed will pave the way for the making of a film about the life of Omar Khayyam, the great Iranian poet and mathematician in the famous film actor Anthony Quinn. The film will be produced by an Irano-American-Egyptian company set up specially for the purpose. More details about the project will be known before the festival ends.

* *Among the latest arrivals in Tehran for the festival are two leading French film stars Jean-Claude Brially and Jacques Charrier. Griffith Johnson, the Vice-President of the U.S. film association is also here.*



MIREILLE DARC IN TEHRAN — French film star Mireille Darc is here for the first Tehran International Film Festival. In addition to attending the festival's regular programmes Miss Darc was present at the showing of her latest film «Once Upon A time, A Cop» which was shown as part of the «market» programme organised side by side with the festival. Over 30 films from some 20 countries are expected to be shown during the « market » programmes which are organised daily at Cinema Diamond and Cinema Shahr Farang. Journalists, critics, owners of cinemas and others connected with the film industry are invited to attend.

THE CONFORMIST

Directed by Bernardo Bertolucci. Produced by Maurizio Lodi Fè and Bertolucci. Screenplay by Bertolucci, based on the novel of the same name by Alberto Moravia. Director of photography, Vittorio Storaro, Art director, Nedo Azzini. Music, Georges Delerue. A Mars/Marianne/Maran Production, distributed by Curzon. Italian. English subtitles. Original title: Il Conformista. Technicolor. Cert. X. 107 mins.

Marcello, JEAN LOUIS TRINTIGNANT; Giulia, STEFANIA SANDRELLI; Anna, DOMINIQUE SANDA; Lino, PIERRE CLEMENTI; Manganiello, GASTON MOSCHINE : Professor Quadri, ENZO TARASCIO; Italo, JOSE QUAGLIO;

THE PERPETUAL URGE and bugbear of the conformist has been as a kind of second-best solution to the problem of living in two of Bernardo Bertolucci's previous films, Prima della rivoluzione (1964) and Partner (1968). But now in Il Conformista (made in 1970), the wretched business of trying not to be an outsider is shown as the road to personal degradation in no uncertain terms, and the final long close-up of Jean Louis Trintignant (who is at his considerable best in the central role) is one of the most meaning ful of its kind that the current cinema is likely to afford us. At the same time, neither this final shot nor the demeanour of the entire film is apt to bring tears to the eye. The attutude is objective, even cool and, in the long run (despite the very occasional longueur), the film is the better for it.

Conforming is expounded in terms of politics and sex : fascism being the done thing politically (the period embraces the rise and fall of Mussolini), and homo-sexual experiences being hurled rather heavily into the fray and proving quite effective in both the metaphorical and the moralistic senses as a means of pointing out the conformist's plight. When the film is fairly well advanced, Trintignant makes his confession to a somewhat predictably over-interested priest, and discloses that his real troubles (God help him) began in uncomprehending youth when a sprightly chauffeur enticed him to a locked room and made requests that were unusual and well beyond his comprehension, including the request to commit murder. This last he thought he had succeeded in fulfilling, and the flashback is moderately horrific, but the male seducer (Pierre Clémenti) shows up again in the epilogue to lend a nightmarish kind of irony to the whole tale. Meantime, another murder to do with the political element is crafty in build-up and stridently dramatic in execution amid misted woods; and just to spread the homosexual interest around in all directions, the wife of the man marked for murder is attracted to the wife of Trintignant and seduces her in a scene which manages to be both explicit and wry.

THE NEWS SCENE

* Young Iranian cineaste Dariush Mehrjui who has already shown his latest feature-length film «Postchi» (The Postman) for some critics and film-makers attending the festival is now giving the festival another bonus. His first major film «Gaav» (The Cow) which has won international acclaim will be shown in a special showing at Cinema Cinemonde today. The showing is at 3 p.m. The film, based on a story by Gholam Hossein Saedi features Ezzat Entezzami in one of the best roles of his career in cinema. For those who have missed «The Cow» this is an excellent opportunity to see one of the best films ever made in Iran.

THE WINGED IBEX

Many guests of the Festival have been inquiring about the origin of the Festival emblem, the rearing winged ibex.

Originally a vessel handle, the animal bearded is made of silver with partial gilding and has the ears of a horse.

There are only two copies of this fine specimen of Achamenian art in the world: one is kept at Louvre Museum in Paris and the other in Berlin Museum.

* The Syndicate of Iranian cinema-owners, the union of Iranian film-makers and the syndicate of Iranian film artists is giving a party in honour of critics, film-makers and other personalities attending the first Tehran International Film Festival tonight. The party is to be given at one of Tehran's most popular and original night-clubs Shekufeh-Now which is situated in the busy heart of the capital.

* *Iran Air, Iran's international air company, has just brought out a special magazine devoted to the first Tehran International Film Festival. The magazine will be distributed throughout*

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SUCCESS IN VENICE

IRANIAN FILMS WIN PRIZES IN INTERNATIONAL FESTIVAL

An Iranian film has just won the Grand Prix at the fifth Venice International Children's Film Festival, it was announced yesterday. Directed by Nasser Taqvai the prize-winning film, «Raha'i» (Freedom), is based on a story that tells of life in the islands and ports of the Persian Gulf.

The 23-minute film which was completed last year is shot in colour and reveals a world that is practically unknown even in Iran itself.

"Freedom" was not only chosen the first prize-winner of the Venice festival by an international jury but was also named as the best film of the year by a panel of children. It was awarded the festival's special Gold Plaque.

The film tells the story of a boy called Dada who catches a beautiful fish at sea while he is playing fisherman in a primitive who (wooden boats of the Persian Gulf) which he himself has made. Dada puts the fish in a nylon bag and during a fight with some of his playmates over the posession of the fish the bag falls into the sea.

Dada speaks only a few lines in the film. But the young boy who plays the role proves an outstanding actor. He dramatically demonstrates his concern for the fish which, although back into the sea is trapped in the plastic bag and therefore has no freedom.

Later, one of Dada's playmates finds the bag and Dada injures him in a fight over the fish. He takes the bag home but his father locks him up in the basement without giving him food or water.

Later, the boy who was hurt in the fight brings food and water for Dada and manages to free him. Dada decides to free the fish and sets out to sea in his boat again. Just as he is about to free the fish he sees a band of fishermen who are catching thousands of fish around him.

Dada sums up his despair in one sentence at the end of the film: "I give freedom to one, but what about thousands of others?"

Taqvai is himself from south Iran and has previously distinguished himself as a writer of short stories concerning the life of the people on the shores of the Persian Gulf.

Taqvai has also made several film including a feature-length one called «Calm in the presence of others» which has been shown at the Shiraz festival and on the television but has not yet been generally released.

Reports from Venice added that another Iranian film has won a special prize given by film critics attending the festival.

The film, «The Boy, The Bird and the Musical Instrument», is made by Farshid Mesqali that has already made several films for children and has won several prizes at international festivals.



POINT OF VIEW

"RAIN STORM" HAS MIXED RECEIVING

The second Iranian feature-film to be shown as part of the first Tehran International Film Festival's competition programme was Bahram Bayzai's «Ragbar» (Rain Storm). The film that depicts life in a popular district of the capital features Parviz Fannizadeh, Mohammad Ali Keshavarz, Manuchehr Farid and Parvaneh Massoumi in its leading roles.

"Rain Storm" has been received in a mixed way by the film critics and cineastes attending the festival. The following are some views expressed to our reporters shortly after the film was shown :

"I liked the film on the whole. For me it was something between 'The Night of the Hunchback' and 'The Cow'. On the whole, however, I cannot give all my views on this film in a few sentences only." Fereidun Rahnema, cineaste and critic.

"The film was more or less good up to the middle. It went on quite smoothly up to that point. From then on it began to decline thanks to the introduction of unnecessary extra effects and the undiscriminating introduction of satire and pathos." Hushang Hessami, Kayhan film critic.

"Bayzai is successful in understanding his people and creates well-conceived moments too. But his unnecessary emphases, both visually and verbally, prevents him from achieving full success." Jamal Omid, Ferdowsi film critic.

"This was a poor film with very few ideas that were not developed in any acceptable way." Hushang Kavusi, cineaste and critic.

"The film has both positive and negative points. Its insistence on making points already made prevent its smooth progress." de Baroncelli, le Monde film critic.

"A disappointing piece of filmed theatre. I think the film would be a bad reflection on our film industry which is just beginning to make a real move." Mahnaz Khavari, Kayhan International film critic.

"I did not like the film and the only thing I can say at the moment is that it did not satisfy me." Manuchehr Tayyab, film-maker.

"The main difficulty with 'Ragbar' is that it has too many things to say. This fills the holding capacity of the film to the brim preventing the director from detailed probing of the themes. The basic ingredient of 'Ragbar' and the familiar atmosphere it creates are so appealing that one can forget the weakness of its form. And I must say damn to form without content. We have a well-conceived creation of three characters which must be considered a victory for dramatic cinema. This is highly commendable. But there are points that give rise to questions. The basic reason for this is the disharmony of the problems mentioned with the form and the school of thought within which the film has been made. On the whole, I consider 'Ragbar' as one of the best films of the festival's competition programme." Fereidun Moezi-Moqadam, film critic.

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THE LOST FOREST

The film retells a tragic story that happened more than a quarter of a century ago in a fishermen's village in the Danube Delta when a grave suspicion was hanging over a man. The retrospective narration of the facts will establish the truth and prove his inocence.

More than 25 years ago, in the last part of the war, Pavel, a fisherman at the village fishing ground was known as a hardworking and capable man. He asks Lia, the daughter of the lighthouse guard, for his wife. His brother Simion, was a lonely lad but a strong and crafty outlaw, both on water and in the port, being both feared and admired at once.

Coming back to the village after a poaching, Simion comes upon Lia by chance and has the revelation of his love. In her turn, Lia is also impressed by this tough and hunted man.

At Pavel's wedding with Lia, Simion turns up by chance and empties out his money-belt in the contrabass of the fiddler and dances with the bride. Then he elopes with her from the wedding.

At night, in the wild forest on the sands, the wedding guests scour the forest at torchlight to fetch the bride home and to punish her kidnapper. Arm in hand, Pavel strides at the head of the trackers. The garrison of the German maritime police, thinking they are faced with another action of the villagers against the fascist troops open fire towards the forest. Later on, the people in the village find Pavel by Lia's corpse and that is why some of them suspect that he might have killed his beloved bride.

Simon, who knows the truth, starts a "single-handed" war against the real murderers of his sweetheart. The Germans think that they are confronted with an organized formation and send some military units to liquidate the "bandits" hidden in the forest.

The fishermen are astounded to find out that the outlaw they have admired for his brave deeds is their countryman Simion. The two brothers meet again and make it up with each other.

The fascists have encircled the forest and summon the outlaw to surrender, but Simion refuses to get out of his hiding place. The German mortars start throwing flames that set the forest ablaze and Simion burns like a living torch.

Screenplay:
Mihnea Gheorghiu

Direction:
Andrei Blaier

Photography:
Nicu Stan

Music:
Serban Radu

Scenography:
Aurelian Ionescu

Starring:
Ilarion Ciobanu, Cornel Patrichi, Cornel Coman Adrian Ionescu, Leni Pintea, Ernest Maftel, Colea Rautu, M. Constantinescu

it. Throughout, in fact, the film's readiness to bring it all on, all the time, is a reminder that in the lighter arts there are historical imperatives not so easily disregarded. Some of The Boy Friend's effects are undoubtedly good ones; but in a curiously unconfident way the film never really settles to them, whipping its way in and out of sets and styles as though the devils were after it. The exception comes with most of the scenes directly involving Twiggy, who is kept as the film's refreshingly quiet centre. It's an unaffectedly likeable, beginner's performance, sympathetically directed to build up some undoubted star aura. Glenda Jackson (uncredited) also appears to engaging effect, and obviously enjoying herself, as Rita, the dethroned and crippled old trouper.

Penelope Houston.



Twiggy in Ken Russell's «The Boy Friend»

BOY FRIEND, THE

DIRECTOR: KEN RUSSELL

Cert — U. dist — MGM - EMI. p.c — Russflix. An EMI - AGM Presentation. p — Ken Russell. assoc. p — Harry Benn. p. assoc — Justin de Villeneuve. p. manager — Neville C. Thompson. asst. d — Graham Ford. sc — Ken Russell. Based on the musical play by Sandy Wilson. ph — David Watkin. Panavision. col — Metrocolor. ed — Michael Bradsell. p. designer — Tony Walton. a.d. — Simon Holland. set dec — Ian Whittaker. m — Sandy Wilson. m. d — Ian Whittaker. songs — "I Could Be Happy with You", "Perfect Young Ladies", "The Boy Friend", "Won't You Charleston with Me?", "Fancy Forgetting", "Sur la Plage", "A Room in Bloomsbury", "Safety in Numbers", "It's Never too Late to Fall in Love", "Poor Little Pierrette", "Riviera" and "You Don't Want to Play with Me" by Sandy Wilson; "All I Do Is Dream of You" and "You Are My Lucky Star" by Nacio Herb Brown, Arthur Freed; "Any Old Iron" by Charles Collins, E. A. Sheppard, Fred Terry. cost — Shirley Russell. choreo — Christopher Gable, Gillian Gregory, Terry Gilbert, and members of the cast. sd. ed — Don Challis. sd. rec — Brian Simmons, Maurice Askew. film research — Philip Jenkinson. l.p. — Twiggy (Polly Browne), Christopher Gable (Tony Brockhurst), Barbara Windsor (Hortense), Moyra Fraser (Mme. Dubonnet/Mrs. Parkhill), Bryan Pringle (Percival Browne/Mr. Percy Parkhill), Max Adrian (Lord Brockhurst/Max), Catherine Wilmer (Lady Brockhurst/ Catherine), Vladek Sheybal (De Thrill), Anne Jameson ("Mrs. Peter"), Peter Greenwell (Pianist), Glenda Jackson (Rita), Antonia Ellis (Maisie), Caryl Little (Dulcie), Georgina Hale (Fay), Sally Bryant (Nancy), Tommy Tune (Tommy), Murray Melvin (Alphonse), Graham Armitage (Michael), Brian Murphy (Peter), Robert La Bassière (Chauffeur). 11,250 ft. 125 mins.

Max Mandeville, ageing impresario of a tattered provincial theatrical troupe, learns just before the curtain goes up on his production of The Boy Friend that Rita, his leading lady, has sprained her ankle. Young Polly Browne, nervous, bespectacled assistant stage manager and maid of all work around the theatre, is ordered to go on instead. Simultaneously, Mandeville hears that De Thrill, a Hollywood director, is in the audience. The cast stagger through the production, bickering backstage, fighting with collapsing scenery, or making all-out bids for De Thrill's attention. In the play, Polly is an heiress at Madame Dubonnet's finishing school who falls in love with Tony the dressmaker's messenger boy. The curtain falls on the revelation that Tony is really the son of rich Lord Brockhurst, and on the reunion of Polly's father and Madame Dubonnet, his war-time girl friend. In real life, after some ill-founded jealousies of chorus girl Dulcie, Polly the understudy also gets Tony, the juvenile lead. De Thrill, who has been busy rethinking the show's musical numbers in terms of Hollywood extravaganza, departs announcing that he'd rather make Singin' in the Rain; but takes with him one of the troupe, his long-lost, amnesiac son Tommy. Polly is the only member of the company offered a trip to Hollywood, but she prefers England, home and Tony.

Stylistic consistency is one of the last things that has ever concerned Ken Russell; and possibly only a director impervious to values other than his own could have sailed into this particular multi-level venture. Level one is old-style putting-on-a-show farce: the frantic, fretting actor-manager, the withered box-office lady (Catherine Wilmer) abandonning her post to materialise in the orchestra pit, actors trying to read their lines off notes attached to their wildly waving props while the scenery falls about all around them. Level two is Sandy Wilson's original musical, whose attraction lay in its precise, affectionate relationship to all the shows in which heiresses might be expected to fall in love with masquerading pageboys. Level three is De Thrill's Hollywood fantasies, jumping a time and style gap from Sandy Wilson's 1920s into Busby Berkeley's 1930s. And level four is a kind of all-purpose fantastication, sprinkled among other members of the troupe to provide for even more musical all-sorts. The "Room in Bloomsbury" number, for instance, opens modestly, on stage; leaps into a blue-room dream fantasy set of vast, over-sized chairs and tables; and out of that into a landscape of gnomes and toadstools, like Enid Blyton refurbished for Disneyland. The style don't build; they clash in excess, and the casualty of the collision tends to be the original's sense of scale. In fact, from the exaggerated parody of most of the on-stage doings, and the alacrity with which the film abandons them for its range of 1930s movie imitations, one wonders just how much feeling anyone had for The Boy Friend itself as more than a launching platform. In the De Thrill fantasies, Ken Russell has perhaps met his match : Berkeley simply can't be out-Busbied, and the film can merely lift, echo or copy — a dance number on a gramophone turntable, chorus lines on reflecting glass stages, flower patterns of girls, geometric patterns of girls, camera moving under arch of chorus legs, girls lined up on aeroplane wings . . . Some wavering in the ranks indicates that Russell is working with more fallible, human material than Berkeley's drilled legions; and he also lacks the master's power to build to an effect rather than merely present

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FIRST TEHRAN INTERNATIONAL FILM FESTIVAL

GETTING TO KNOW PASOLINI

One of the contributions made by the first Tehran International Film Festival towards a better understanding of cinema here consists of the retrospective programme organised for Italian film-maker Pier Paolo Pasolini. All the 13 films so far made by this cineaste are being shown during the festival at Cinema Shahr Ghesseh.

Pasolini almost exploded upon the world of cinema in 1961 when he presented his first feature-length work «Accatone». Ever since his career has been marked with an almost continuous maturity, a progress in depth. There are very few culs de sac that Pasoloni has taken so far.

Every one of the 13 Pasolini films shown here has its own originality, its own world to reveal and enjoys an independent and original approach to the use of cinema as a means of probing the inner sentiments of man. But taken together the complete works of Pasolini appear as an entire universe in which no part has its full meaning without reference to the whole.

Pasolini is one of those cineastes whose works must be either accepted or rejected in to. His films do not bear the traditional methods of criticism since they stand on a rather vague frontier between cinema, poetry and philosophy.

The response given to the Pasolini retrospective programme here has been remarkably warm and indicative of the growing interest of Tehrani film-goers in new experiments in the world of cinema.

Most spectators are young people, mainly students. Many of them see each film twice or even more. And each showing is followed by informal discussions in which Pasolini's young fans take part with enthusiasm and great interest.

The picture on this page is a still from Pasolini's «Medea» which will be shown at Cinema Shahr Ghesseh today. The film, made in 1970, is one of Pasolini's latest films.

